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CURRICULUM-BUILDING IN ART. II¹

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CONSPECTUS OF COURSE OF STUDY IN ART FOR THE PUBLIC SCHOOL

The following syllabus material is offered as an aid in planning a course of study in art based upon line, form, tone, color, and composition.

It is not intended that these five art elements be made the subject-matter of separate courses for the teaching of art. Rather this classification should be made the basis of a series of progressive lessons in art structure suited to the needs of each particular grade and extending throughout the year. Appropriate emphasis should be made in each case, and suitable problems and methods of instruction should be developed which will provide the pupil with a good practical knowledge of these art elements.

There will, of necessity, be considerable overlapping of problems and, as has been pointed out, the subject-matter will be of much the same nature as that used in progressive schools at present. The essential difference will be in more definite aims in planning the work for any given period, in better methods of presentation of problems, and in greater uniformity of results obtained.

Outline I can be used as a basis for planning the problems or exercises for each grade. The supervisor of art should plan the work for each year so that there will be a progressive sequence in problems throughout the school. Problems of increasing difficulty and scope, based upon the five art elements, can be organized for each grade, suited to the mental progress of the child and providing for a gradual advancement of art understanding, knowledge, and appreciation. In this outline no attempt has been made

¹ Part I, dealing with methods of determining terminology and objectives for use in planning a course of study in art for the elementary school, appeared in the December, 1920, number of the *Elementary School Journal*.

to classify the material as to suitability for different grades. This classification has been made, however, in a general way in the plans for courses of study in Outlines II, III, and IV.

OUTLINE I

SYNOPSIS FOR USE IN PLANNING COURSES OF STUDY IN ART

Topic	Material	Classification	Presentation	Application
Line (Straight line and curves)	Pencil Crayon Brush Pen	Lines of contour: Curve analysis, "C" curves, "S" curves, spirals Characterization, expression, emo- tion, movement and direction of line Lines of quality, texture, surface, and structure Grace and refine- ment of line Line rhythm and arrangement	Illustrations: Good objective material Talks Demonstrations Show how used in nature and in art In ordinary ob- jects as auto- mobile, ship, shoe, telephone receiver, chair, electric bulb, etc. Constructed ob- jects, tools, machines, etc. Study Greek, Japanese, and modern use of line	Problems: Exercises and train- ing in making and using good lines and curves Drawing from good objects and exam- ples for contour study Drawing from nature —plants, animals, insects, etc. Graphic vocabulary ("schema" or sym- bols by the use of line) Designing (emphasis on contour) Pottery, dress, fur- niture, interiors, printing, lettering, repeats, borders, pattern Construction—origi- nal work com- bining line and form
Drawing (the graphic experience) Design (the ornamental experience)				

OUTLINE I—*Continued*

Topic	Material	Classification	Presentation	Application
Form (Mass, light, and shadow)	Pencil Crayon Charcoal Water-color Brush Pen Plasticine Paper for cutting Tools and materials used in the shops	Elementary form: Cube, sphere, pyramid, cone, prism, oblong, cylinder, hemisphere Drawing of form (two dimensions) Construction and modeling (three dimensions)	Illustrations: (As above) Show how used in nature and in art (pictorial and decorative composition, architecture, sculpture) Close co-operation with shop-work: Sketching from machines and tools, constructed objects, architectural details, etc.	Problems: Exercises to develop relative size, shape, and proportions of different objects Graphic vocabulary (continued) Design (emphasis on shape and proportion) Foreshortening and convergence, elementary perspective Drawing from nature—plants, animals, birds Silhouette Original work combining line and form Pottery, tiles, modeling, woodworking, etc. Paper cutting and cardboard work in lower grades
Drawing (the graphic experience) Design (the ornamental experience) Construction (the motor experience)				

Topic	Material	Classification	Presentation	Application
Tone ("Notan") (Light and dark)	Pencil Charcoal Wash	Three, five, and seven values Value scale Tone quality	Illustrations: (As above) Show how used in pictorial and decorative composition, illustrating, advertising, and textiles Study Japanese prints	Problems: Exercises and training in recognizing various tones Pictorial and decorative composition and design in charcoal and wash Pattern of tone in prints, textiles, tapestries Posters Construction—original problems, combining line, form, and tone

OUTLINE I—*Continued*

Topic	Material	Classification	Presentation	Application
Color	Crayon Water-color Tempra Oil Enamels	Six chief color sensations: Primary, secondary, and tertiary colors Hue, value, and intensity Warm and cool colors Monochromatic Complementary Analogous Triads Graying, toning, harmonizing Color tone and quality Color rhythm	Illustrations: (As above) Show how used in nature and in art Color schemes from nature Prism Rainbow Sunsets Plants Animals Birds Insects Minerals Cloth Ribbon Beads, etc. Study Japanese and modern art	Problems: Exercises and training in recognizing various colors Mixing, testing, matching colors Analyzing and studying good color schemes in nature and art Exercises in harmonizing color Original work in adapting colors, co-operating with line, form, tone, and composition Adaptation of color knowledge to dress, home, and everyday life

Topic	Material	Classification	Presentation	Application
Composition (Arrangement)	All mediums	Principles of composition and arrangement Proportion, rhythm, harmony, balance, unity, symmetry, variety, and interest, center of interest, dominance, and subordination, continuity, opposition, simplicity, order, etc. Principles of construction	Illustrations: (As above) Show how used in pictorial and decorative composition, design, and industrial art, sculpture, architecture, home furnishing, dress, and all forms of art	Exercises and problems involving the principles of decorative arrangement Illustrate the principles in all forms of art and construction Exercises in analyzing good composition in art of past and present Original work in decorative design, pictorial and decorative composition, combining line, form, tone, and color Construction (suitable to the various grades)
Composition: "The skilful uniting of all the parts into one perfect whole."—Van Dyke		The training necessary to combine all the other lessons in art into a practical finished work		

All problems should aim to develop ideas, skill, experience, art knowledge and understanding, appreciation, and practical, original work. The art work should build up a practical foundation which will enable pupils to continue their studies in any specialized field if desired and furnish guidance for such pupils.

"Functional information."—We must emphasize throughout all the work the idea of equipping the pupil with a fund of "functional information" which will aid him in the art problems of life.

Good taste can be developed by exercises in the appropriate use of line and form, pleasing tone and color relations, space relations, proper balance, good proportion, rhythm and harmony in composition, the contrasting of simple, consistent, appropriate, and common-sense arrangements of art elements with ugly, bizarre, inconsistent, and freak arrangements. Such training aids the child in later problems of more complex character. This information should be carried over and made to function in a practical way by explanations, illustrations, and objective lessons pertaining to dress, home furnishings, community interests, and practical problems of vocational and avocational nature.

The pupil should possess a well-informed expression (useful, not purely aesthetic) to aid him in life, the acquisition of which involves freehand drawing from objects—constructed objects, plant forms, human figure, landscape, birds and animals, development of "the graphic vocabulary"—illustrative sketching, and descriptive drawing in co-operation with the English, science, geography, shopwork, and other school subjects where possible.¹

Construction, design, and industrial art work may involve any practical problem not too difficult or complex for the age of the pupil. Such work may be chosen from a broad field—pottery, tiles, modeling, woodworking, leather, metal, jewelry, weaving, sewing, stitchery, stenciling, dyeing, batik, stamping, lettering and printing, carving, bookbinding, etc.—depending upon the type of school, the time available, and the aim of the course.

The present industrial-art movement offers many excellent problems in practical design, but we should not allow the attractiveness of this type of art work to interfere with the fundamental

¹ For detailed methods of teaching drawing see *How Children Learn to Draw* by Sargent and Miller. Boston: Ginn & Co.

general problem of art education. Industrial art, when introduced, is a means, not an end, of art education in the public school.

To sum up, we need a certain amount of drawing in the schools as training for graphic expression and as a basis for all art work.

A certain amount of design is required to give a practical content and substance to our art exercises and experiences, and to aid in teaching principles and appreciation.

A certain amount of construction and handwork—"industrial art"—is needed to give body and utilitarian value to the work, to keep up the interest and indirectly train for the industrial and commercial professions, to give knowledge pertaining to such vocations through collateral reading and study, to complete the "body training" of the child and develop better co-ordination between the mind, the hand, and the eye. Above all, we need a definite type of art knowledge and appreciation or discrimination as an educational content throughout all our work.

In planning problems for the different grades, the different mental characteristics of pupils at various ages are vital factors. The problems should not be considered from an adult standpoint; they should be free and adequate in respect to the mental development and peculiar characteristics of the various periods of childhood. The aim of art problems should be natural and not artificial experiences. It should not be necessary for the child to make a forced adjustment to an abstract problem or to one bearing no relation to his child experiences or his general environment. We must avoid planning the work and judging the results from the standpoint of an adult. Studies in the field of psychology are suggestive in this connection.¹

In the kindergarten and primary grades we find the children active, rhythmic, imitative, and full of imagination. These inclinations can be made a basis for problems and exercises which will hold the interest of the child and be a pleasure to him. The student in the elementary school is in the impressionable age and it is here that the most important work can be accomplished for the future of the pupil. The pupil of the grammar or intermediate grades must have the added interest and information in his art

¹ Margaret Drummond, *The Dawn of Mind—An Introduction to Child Psychology*. New York: Longmans, Green & Co.

courses that can be supplied by making them real educational courses. Throughout the school the types of problems and methods of presentation should aim to meet the special mental capacities of the pupil and build up a practical art foundation.

Outlines II, III, and IV are offered as further aids in planning courses of study for the kindergarten, primary, and grammar grades, and for all grades where art work is required.

OUTLINE H

PLAN FOR COURSE OF STUDY, KINDERGARTEN (AGES FOUR TO SIX)

Purpose of Course	Method	Medium	Objective
To develop the large muscles	Use of line as a means of expression in addition to writing	Pencil	Build a foundation for graphic expression
To stimulate and organize various senses	Drawing and hand-work	Crayon (colored)	
		Building blocks	
		Colored paper	
		Cardboard	
		Paper and simple jute or reed weaving	
		Colored beads Clay Plasticine Sand table	

OUTLINE III

PLAN FOR COURSE OF STUDY, PRIMARY GRADES (FIRST TO THIRD)

Purpose of Course	Method	Medium	Objective
Develop imagination	Drawing drill	Pencil Crayon Brush Color	Introduction to study of elementary line, form, color, and composition
Color sense (discrimination)	Use of line, form, and color in representing objects	Paper for cutting	Ideas
Sense of orderly arrangement and good proportion	Draw from object	Paper dolls and dresses, etc.	Graphic vocabulary
To illustrate ideas readily	Discuss and correct	Special problems: Hallowe'en, Thanksgiving, Christmas, Valentine, Easter, etc.	Color sense
Using drawing commonly as a language	Illustrate by work of others		Lettering
	Trace(mimeograph)		Simple spacing and arrangement
	Paper cutting		
	Trace in air to get movement	Clay Plasticine Yarn Reed Jute	Rhythmic repeats (borders and simple surface patterns)
	Teacher draw on board, etc.	Building blocks	Application, bowl, stitch design construction
	Illustration of stories, games, events of everyday life, themes, geography, etc.	Sand table Stick print	Guidé play impulse
	Use simple hues of color		
	Simple decorative arrangement		
	Picture study		
	Construction—pliable materials which do not hinder imagination		
Difficulties—Technical deficiencies and lack of knowledge. Objects serve as means of suggesting ideas rather than as forms to be correctly drawn.			

OUTLINE IV

PLAN FOR COURSE OF STUDY, GRAMMAR GRADES (AND ALL GRADES WHERE ART IS A REQUIRED SUBJECT)

Purpose of Course	Method	Medium	Objective
To develop control of smaller muscles (mind, hand, and eye)	Introduction to problems through use of line, form, tone, color, and composition	Pencil Crayon Brush Color Charcoal, etc.	Functional information Discriminating taste, appreciation, and art judgment. Ability to select and choose wisely
More extensive drill and practice for technical proficiency	Descriptive and informational drawing—not necessarily for beauty (line and form)	Simple wood-working Pottery Metal Modeling Leather	Perfectured graphic vocabulary
Observation: beauties of nature, the fine things about us	Drawing from nature—plants, animals, birds, etc. (line, form, color)	Book binding Cane work Heavy cardboard construction	Understanding and practical use of fundamental principles of art, especially proportion, spacing, and arrangement, rhythm, harmony and balance in use of line, form, tone, and color and their adaptation to everyday use
Originality, invention, and imagination	Memory drawing Some illustration and painting for beauty (line, form, tone, and color)	Paper cutting Toys Block prints (linoleum) Weaving Printing	
To teach the fundamental principles of art	Design (practical) for beauty—conventionalization	Interior decoration Costume design, etc.	
Knowledge of color harmony	Study of line, form, tone, color, and composition in nature, art (past and present) and utility (products, etc.)	Depending on time, specific objectives and locality	Practical technique
Training in use of harder and less pliable materials		Fine objects	Problems relating to personal, home, school, and community needs
Stimulate self-expression	Knowledge of industries involving art by collateral reading and trips to factories	Excellent pictures and prints for stimuli and study	Simple pictorial and decorative composition and design
Introduction to perspective, foreshortening, and convergence.	Principles of art explained and illustrated by objects, photos, pictures, and drawing on the board Picture study General application of principles (art problems and in life) Drafting and mechanical drawing Construction applicable to each grade	Trips to museum, store, etc.	Lettering Simple book designs Introduction to elementary principles of perspective Knowledge of construction and industrial processes involving art training Vocational guidance